

## Hochschule für Musik

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Abteilung Forschung und Entwicklung

# 3 Lecture-Recitals by Nicholas Kitchen

Im Rahmen der Reihe Interpretationsforum

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Mittwoch, 9. Januar 2019, 19 Uhr, Musik-Akademie Basel, Studio Eckenstein  
Donnerstag, 10. Januar 2019, 19 Uhr, Musik-Akademie Basel, Studio Eckenstein  
Freitag, 11. Januar 2019, 19 Uhr, Musik-Akademie Basel, Studio Eckenstein  
Eintritt frei

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### 9. Januar 2019: «Beethoven manuscript expression marks and the *Missa Solemnis*»

The lecture on January 9 will be about Beethoven's *Missa Solemnis* and will conclude with a hearing of the whole Credo watching a projection of the manuscript during the listening. Beethoven used a very elaborate set of expressive marks in his manuscripts and we are not familiar with these markings as they have not been included in print. In the *Missa Solemnis* the expressive content of these markings is illuminated by the words of the Mass. Combining the awareness of the words with the manuscript expressive markings deepens our appreciation of this stunning music and Beethoven's vivid and multi-faceted way of achieving expressivity.

### 10. Januar 2019: «Viewpoints on working together: Leopold Mozart and Haydn, Ligeti and the Borromeo String Quartet»

The lecture on January 10 will look at the manuscript of Haydn Op. 71, No. 1 and view it in the context of the Violinschule of Leopold Mozart, and then will jump in time to the working sessions that the Borromeo String Quartet had with György Ligeti himself on Ligeti String Quartet No. 2. Haydn would sometimes provide detailed instructions to performers and other times he would seem to leave everything unresolved. Haydn's approach becomes much more understandable when we read the advice of Leopold Mozart about how to elaborate "unadorned" sections of music. This will be compared with working directly with Ligeti on his own composition.

### 11. Januar 2019: «Beethoven manuscript expression marks and Op. 127, in collaboration with the Pacific Quartet Vienna»

The lecture on January 11 will be in collaboration with the Pacific Quartet Vienna. The lecture will explore Beethoven Op. 127 and will conclude with a complete performance of the work by the quartet, where the audience will have the opportunity to read Beethoven's manuscript during the whole performance. Beethoven used many detailed expressive markings in his manuscripts and these markings are not reflected in print. There are 20 dynamics instead of 9, four staccato markings instead of 1 or 2, and 2 types of expressive swell pair instead of one. In the discussion, we will share with the audience the working process to try to bring this more varied information into performance.

**Nicholas Kitchen**, Violinist, has performed throughout the world both soloist and in chamber musician, most significantly as founding member and first violinist of the Borromeo String Quartet. He has done extensive projects with Chamber Music Society of Lincoln Center and the Library of Congress and has initiated many innovative projects combining artistic expression with the performance of classical music. For the past 25 years he has served on the faculty of the New England Conservatory of Music. Nicholas is Artistic Director of the Heifetz International Music Institute where the Borromeo Quartet is Quartet in Residence.

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**KONZERTHINWEIS: 29.01.2019, 19.30 Uhr, Oekolampad Basel, [www.kammermusik.org](http://www.kammermusik.org)**  
Das Borromeo String Quartet spielt Werke von Haydn, Beethoven und Ligeti